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ART INSTRUCTION



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ERNEST HAMLIN BAKER AT WORK IN HIS STUDIO

1938

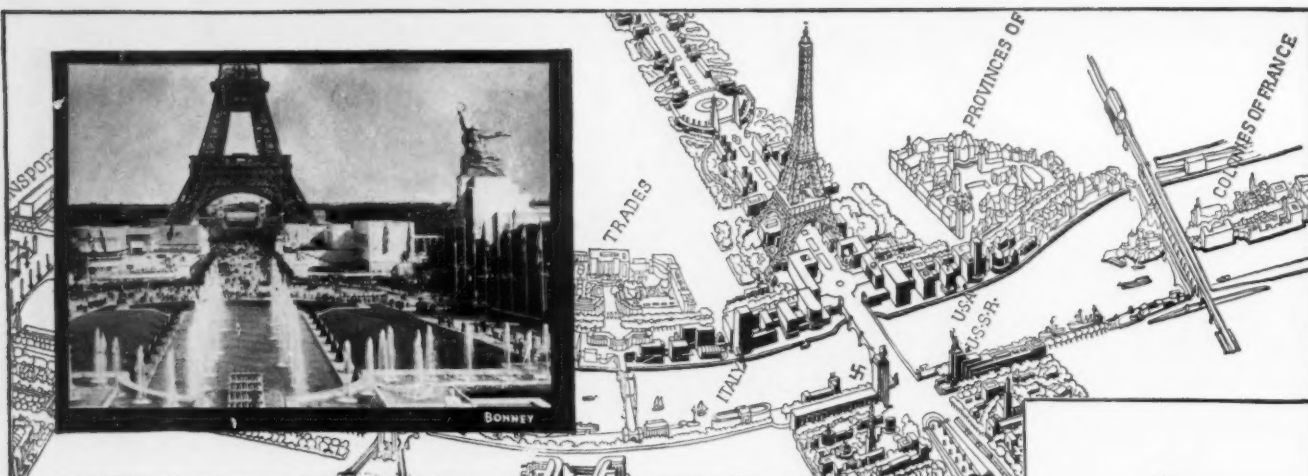
May

VOLUME 2 NUMBER 5

35 cents

A Monthly Magazine
of Practical Instruction
for Artists and Students

Ernest W. Watson and Arthur L. Gopill, Editors



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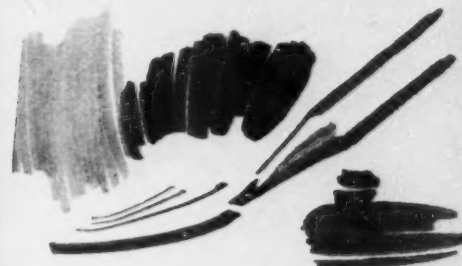
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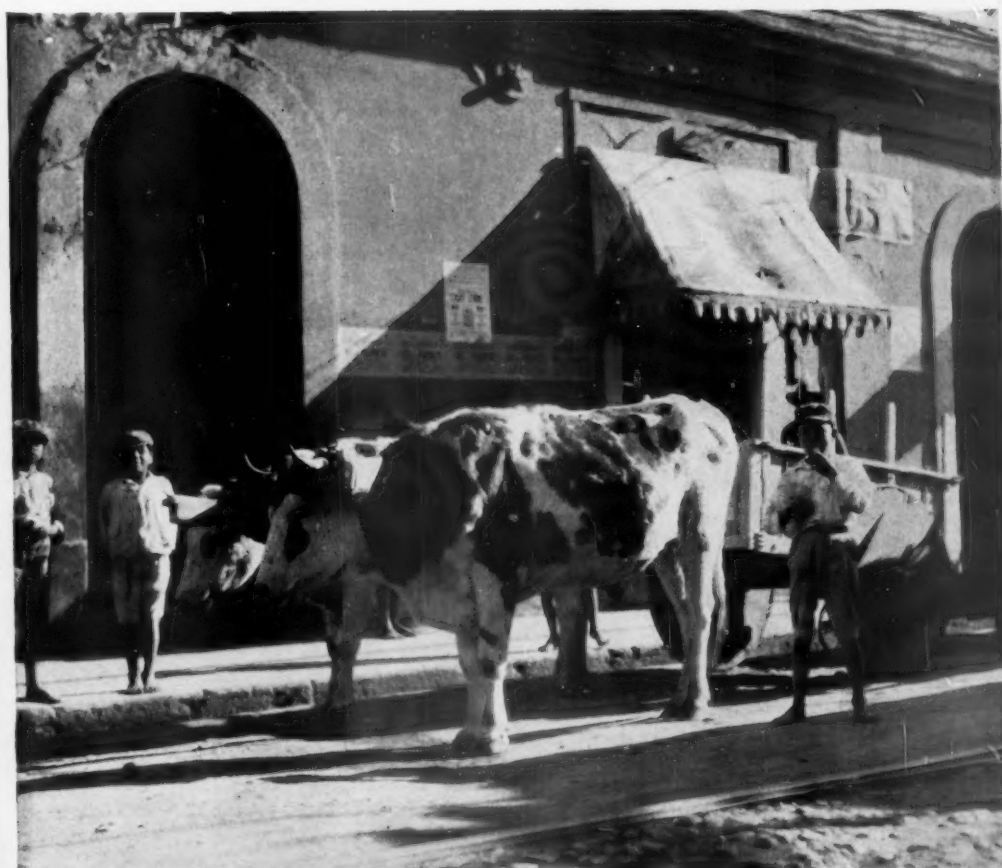


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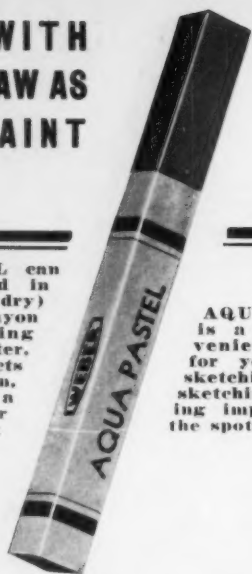
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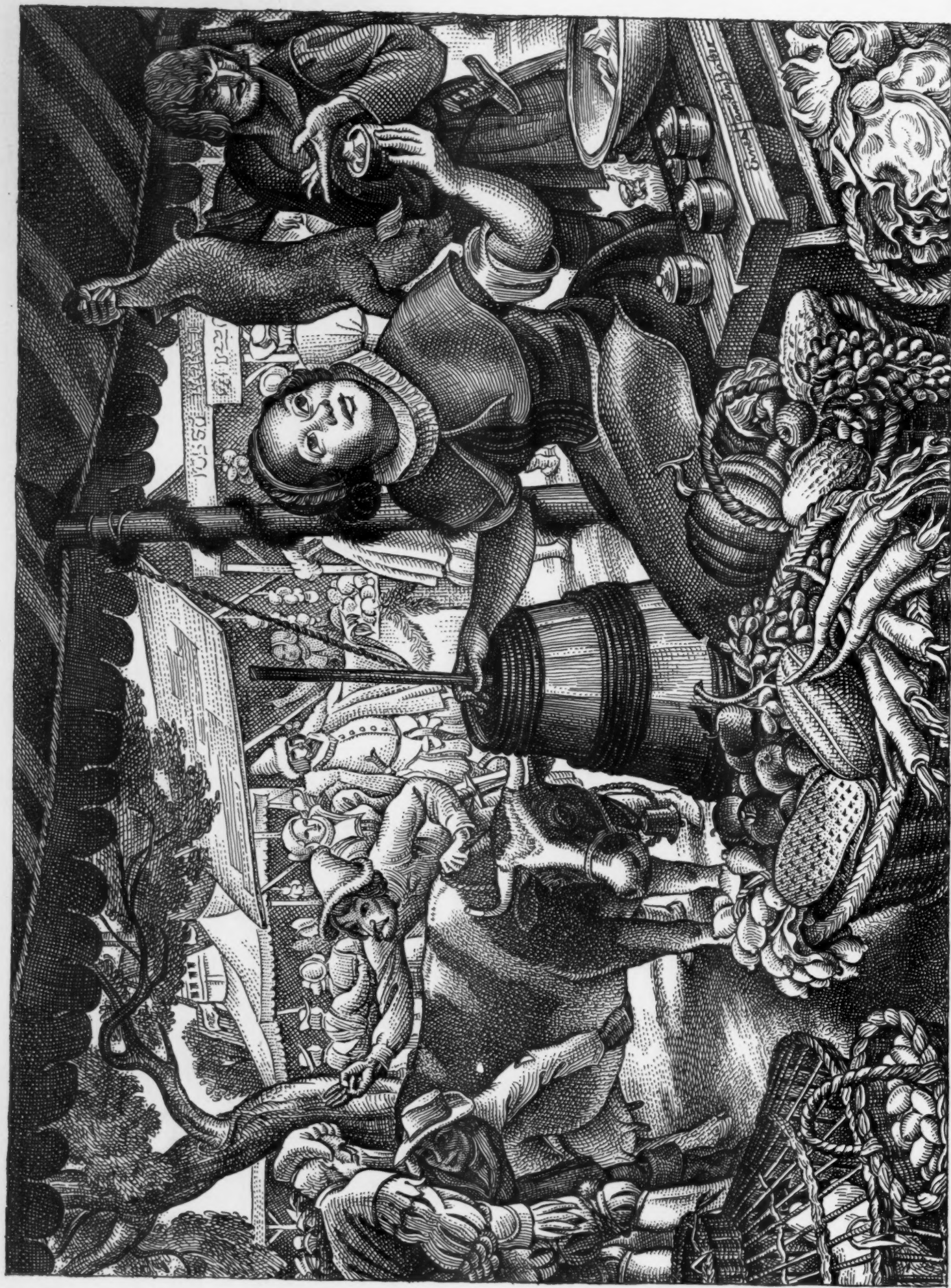
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Pen drawing of a Sixteenth Century Fair by Ernest Hamlin Baker. One of a series of advertisements for the Dairy Industries Exposition

Ernest Hamlin Baker

Ernest Hamlin Baker

WITH A PASSION FOR PERFECT CRAFTSMANSHIP AND WELSH RAREBIT

He believes in using a model as little as it is humanly possible, and that—under the stimulus of imagination—can be very little. When model use cannot be avoided, drawing should be *from*, not *of* it. *He believes* that in drawing one should try for all-the-way-aroundness—for composing in space.

He believes that no great work of art was ever done quickly; because the consideration of form relationships, alone, would preclude speed. There would also be scores of other problems to be weighed.

He believes that “painstaking” belongs at the *starting* rather than the *finishing* of the picture. And in that “painstaking” (in matters of form and color relationships) may lie the answer to the raft of two-dimensional, clever, slipshod work now being ground out. He contends there will be a growing place for carefully considered and soundly executed work, even where the clamor for more speed is the loudest. Though the artist may have to shift his attack or his idiom, Baker believes he can do it “and still escape stomach ulcers.”

He believes that all too easily can the fetish of simplicity turn into *simple-mindedness*.

He believes form is of major importance; color of minor importance. He suggests that in the photograph of a masterpiece in black and white the loss is definitely a minor one. He first establishes his black and white values, then holds those values in his color. “In a hundred years,” he declares, “Time will have repainted your picture, regardless.”

He believes there is no branch of art, wherein the photographer can ever hope to win out over the artist—provided only that the artist use his creative imagination in organizing form and color. Baker says that goes for illustration, advertising art, portraiture, landscape, murals, and the whole gamut, except where people want to see *just what the thing looks like*, which point marks the beginning of the photographer’s and the end of the artist’s concern.

He believes that in cleverness of idea and skill in a limited field of arrangement, the photographers are in many cases outsmarting the artists. The trouble with the artists being that they too often try to beat the photographers at their own game—instead of elevating their own field to its inherent invincibility.

He believes that the growing visual dullness of our magazines (except news magazines) is attributable to the ubiquitous recording by the camera of a reality that was seen but not imagined. “People still want to believe in Santa Claus,” the artist observes, “and soon the advertisers will re-tumble to the fact. There’s much to be learned from the public’s reception of Disney’s ‘Seven Dwarfs’ (not Snow White).”

He believes that what the artist does to form, and says through that doing, matters chiefly.

★ ★ ★

We want our readers to become better acquainted with Ernest Hamlin Baker because he brings to his work a creative power and a spirit of craftsmanship that elevate the standard of American Illustration and Advertising Art. Whether Baker is creating a theme for a mural painting, designing a cover for *Fortune*, or developing a series of illustrations for an advertising project his devotion to both preparatory study and technical problems is exhaustive. His draftsmanship is faultless.

An account of Baker’s early life, during his important formative years, gives an interesting background for a consideration of his work, particularly when told in his own words. We asked him to jot down the principal events as source material for this article. The *style* of his notes is so revealingly Bakerish that we print them just as they came from his typewriter—rather than incorporate them in a conventional biographical sketch as originally intended.

Baker is so versatile and has so much to give our readers that three articles on his work have been prepared; each deals with a different type of project. The second will appear in June and the third in August or September. *Editors*

Baker’s Biographical Notes

Born at Essex, N. Y., 1889. Father, a small manufacturer and licensed preacher; of New England forebears. Mother’s ancestry, English.

Spent youth in Poughkeepsie, N. Y. In High School showed great liking without great talent for drawing. Graduated in 1903.

Worked in father’s factory (custom shirts, corset-covers, nightgowns) 1903-1907. Took a \$15.00 correspondence course in drawing, which increased my en-

The pen drawing on the page opposite is one of a series made by Ernest Hamlin Baker as advertisements for the 1936 Dairy Industries Exposition Advertising Campaign. In addition to these black and whites, Baker also painted a series in color for a similar campaign. One of these, “Grandpa’s Magic Churn,” will be reproduced in color in June ART INSTRUCTION along with preparatory drawings which reveal the artist’s method of work and study.

In rendering the black and white series, Baker employed technics characteristic of the graphic art of each period. Thus the Sixteenth Century German Fair Scene simulates the technic of the steel engravings of that day. Needless to say, there is authoritative data back of every detail.



Scratch Board Drawing by Ernest Hamlin Baker of an Arabian Market Place of a Thousand Years Ago. First in a series of advertisements for the Dairy Industries Exposition

thusiasm more than my knowledge. Devoured "Thomas Nast—His Period and His Pictures," a biography of the famous cartoonist, that describes his smashing of the notorious Tweed ring of old New York.

About then the local Democrats decided to oust the local Republicans, strongly entrenched for years. At the same time Robert Winthrop Chanler, the late screen and mural painter, strangely aspired to the Sheriffship of Dutchess County. Together they started a weekly sheet, "The Dutchess County Democrat and People's Plain Spokesman," installed able, vitriolic Tom Pendell as editor.

Urged by friends, I offered my services as cartoonist, was accepted and paid \$3.00 apiece. I believed their every disparagement of the opposition. My incredible credulity, fired by a Nast-derived zeal, brought forth each week a crude, labored, amazingly sincere, pictorial denunciation—near-libels in fact. This sustained and vivid attack upon their fellow-townsmen was a new experience for Poughkeepsians. It continued until the goals were achieved; a Democratic landslide and "Bob" Chanler as Sheriff. I was lauded and damned. One admirer planned a full-page story for the "Sunday World," with the caption "Boy Cartoonist Overthrows Republican Ring." For better or for worse his plan fell through.

At eighteen, my brother's urging, plus my itch for running, decided me upon College, much to the grief of editor Pendell who spent hours trying to sell me the glories of cartooning. Maybe he was right.

To Colgate Academy I went for a "brush-up" year. Studied, played football, ran on the track team, sold faculty caricatures.

Entered Colgate University in 1908. Joined Phi Gamma Delta. Played freshman football. Finally gave up football in favor of track. Hung up two College records (440 and 880). Boxed at smokers. Average in studies. Majored in writing. Was good in Latin and Greek, terrible in math, pitiable in physics. Tended furnace, waited on table, sold more faculty caricatures. With certain exceptions, my artistic development was at a comparative standstill. Professor Thomas in Rhetoric, understandingly offered to keep my marks up, even if, on occasion, I should feel it more essential to draw than to study during his classes. I picked up a few clues to art in Dean Crawshaw's English Lit; while a few more clues punctuated my naps in "Kai" Andrews' History of Art. Several long talks with Thomas S. Jones, Jr., a poet and occasional visitor at Colgate, helped to stimulate my æsthetic perceptions, and accounted somewhat for my sporadic flings at poetry. I sold needles from door to door during my first summer vacation, shirking my



Scratch Board Drawing by Ernest Hamlin Baker of a scene in Machinery Hall at the Philadelphia Centennial. One of a series of advertisements for the Dairy Industries. Below are a few of many research studies for this illustration





Reproduction of a Pencil Study, on tracing paper, by Ernest Hamlin Baker for the Pen Drawing of the Sixteenth Century German Fair reproduced on page 4. Exact size of original

selling at every chance, to experiment in watercolors and pot-hunt in road races and track meets at Country Fairs. My second summer was consecrated to selling my drawings to New York magazines. I drew steadily and, I thought, cleverly. Didn't sell one. I sold aluminum cooking utensils, my third summer, and again painted and pot-hunted. I came to despise, thoroughly, salesmanship in any form. I became engaged to Ernestine Pendorf, Syracuse '14, and graduated an A.B. in 1912.

That summer we both took jobs at Lake Placid Club: Ernestine as waitress, I as boatman. Did a couple of no-good heads of Club members. Sold them for a song. Gave canoe lessons. Tried to save for marriage.

Back to Poughkeepsie. Hired as political cartoonist by "Evening Enterprise." After a few months we were married. Total resources—\$87.00.

Stayed in Poughkeepsie two years, 1912-1914. Took things easy. I could turn out a cartoon in two hours; then off we'd go on our bicycles. Typical early morning picture: Ernestine on her bike, I jogging alongside in my track suit, milkmen pop-eyed. During first winter, taught a class of thirty what I thought to be the rudiments of drawing. Class recruited from Y. M. C. A. Frequent "bull" sessions in our home with Vassar girls. Favorite topics: religion, philosophy, love and life! Formed a close friendship with Timothy Cole, the famous wood-engraver. His many precepts, while academic, contained much soundness, and to untutored me were invaluable. I soaked them up like a sponge. Attracted by my cartoons, Tracy Dows, owner of a large estate near Rhinebeck, became interested in my work. He became in a way my first patron. He commissioned me to write and illustrate a booklet, "Swat the Fly." This booklet was later to become the starting point of one of the three main lines of my development in New York. More than once, when I called at Mayor Sague's office to discuss cartoon ideas, I rubbed elbows with Franklin D. Roosevelt, then a young politician with bright prospects, come for a political discussion and grooming from the older Sague. Finally a treasury "watchdog" was installed by the newspaper, and I was let go as a no-longer-justifiable luxury. Meanwhile I had speculated on and received an order for a cover design for the "Telephone Review," a Telephone Company house organ. This was to begin the second main line of my development. We decided that, if we could get one job, we could get two; that New York was a much more interesting place to starve in, than Poughkeepsie.

On the opposite page is a reproduction of the pencil drawing made by Ernest Hamlin Baker as a preliminary study for his final pen drawing for the Sixteenth Century German Fair shown on page 4. This drawing illustrates the thoroughness of the artist's operation in all his work. Before he begins on his final drawing or painting he knows precisely what he is going to do, all problems having been solved in preliminary drawings. His research for these historical projects is thorough-going. There is no guesswork in a Baker illustration.

Baker makes great use of tracing paper in his preliminary studies—not only because of its time-saving possibilities in tracing, but also because it is tough and will stand almost unlimited erasure.

So we borrowed \$500.00 and moved to New York. Found a room-and-a-half and a bath on 42nd Street, between Sixth Ave. and Broadway. For a couple of months did little but look. Then created a page of caricatures of the heads of the warring nations. Peddled it till foot-sore. My last stop was "Life." They bought it for a cover, \$150.00. We had all the thrill of a killing in the "Street." Was advised to attend Art school. Tried it for two months—night sessions at the 42nd St. Industrial Art School, under Covey (illustration) and Bogdanovy (life). Had to give it up to keep my self-confidence. Everything I was doing was wrong—but I was making a living at doing those wrong things. I decided to continue to make my living and take my art instruction in smaller doses. That was my first, last and only experience in Art school. From then on it was self-instruction via discussions far into the night, fierce arguments in galleries, studying books and articles, morosely analysing prints of old masters. A slow process. During these formative years, two main influences: A deep and lasting enthusiasm for Walt Whitman's poems, an intimate association with a group of German, Austrian and Hungarian decorative-poster artists.

Meanwhile my "Swat the Fly" was being distributed by the New York City Health authorities. It came to the attention of Jessica P. McCall of the Brooklyn Rapid Transit Co. She commissioned me to do a Safety First calendar for the B. R. T. This led to a long series of "B. R. T. Monthly" cover designs. My work for the B. R. T. brought me in touch with Basil G. Eaves of the National Tuberculosis Association, for whom I designed the Christmas seals for 1919, 1920, 1931 and 1935, together with many posters of all sizes, many types of educational art—even the creating of slogans.

My work for the Telephone Company had since expanded into a long series of advertising illustrations, a group of enlargements in color, of black and white ads, and finally, a series of twelve large paintings in which I created and exploited a giant figure, symbolizing Telephone Co. service. These paintings were heralded by some authorities as the finest institutional campaign that had appeared in New York in a decade. It was these paintings that caught the eye of C. Earl Breece of the Dairy Industries and led him to commission me to prepare a series of paintings showing old time methods of handling dairy products. The first one of these paintings gave me a chance to use for reproduction a new painting technique I had been experimenting with. It involved the use of oil paints in transparent layers, with no loading of the lights. Followed, my recent brochure of four black and white drawings, showing the evolution of the Fair, with the growth of dairy products machinery the recurring motif. It was the first one of the Dairy Industries color paintings, done in transparent oil, that led Mr. Hoffman of the Rogers, Kellogg, Stillson Co. to commission me to paint "Colonial Williamsburg" for the 1938 WESTVACO calendar, a job requiring nearly four months to execute.

The third main line of my development started with profiles for the "New Yorker." Through the

Continued on page 32

DENYS WORTMAN

WHOSE PENCIL SMILES AT
THE COMEDY AND PATHOS
OF METROPOLITAN LIFE

As told by Ernest W. Watson



ALL Denys Wortman has to do for a living is to draw one of those famous "Metropolitan Movies" every day—only one a day! Day in and day out he delivers a drawing to the New York World-Telegram depicting an episode in the lives of Mopey Dick and the Duke, of the run-of-the-mill boarders that cross Mrs. Rumpel's threshold, and the heterogeneous assortment of humanity that makes New York one of the most amusing and pathetic spots on earth. This he does three hundred and twelve days each year; he has been doing it since 1924. If my arithmetic is correct that makes 4480 cartoons to date.

That is an impressive accomplishment. Yet taking it day by day perhaps it looks easy. One may picture Wortman rising from a late breakfast, yawning and remarking to his attractive wife, "Ho, hum, my dear, I guess I'd better toddle into the studio for an hour or so and get that drawing off my conscience." Those cartoons, sketched with such evi-

dent facility, certainly do give the impression of having been tossed-off quickly and with little effort. So far as the final drawings are concerned that is doubtless true, just as Katharine Cornell's stage performance is easy and Joseph Hoffman's and Charlie McCarthy's. But the creative effort that goes into a completed masterpiece of whatever sort is often astonishing. The public is of course aware of the long hours of practice that precede a musician's appearance on the concert stage. There is less known of the preparatory work that occupies most of the cartoonist's waking hours.

In the first place there is the idea. Ask Wortman how he manages to think up so many ideas. The answer is, he doesn't. Ideas for Metropolitan Movies are supplied him by four or five collaborators. But they do not "think-up" ideas. Wortman doesn't want *made-to-order* lines for his cartoons. His are not "gag" cartoons or joke pictures. They are dramatizations of the little absurdities of life's give and take. They are not always funny, though Wortman can make us smile even when he is dealing with bitter ironies. Words actually spoken and overheard are the source and motive of his drawings, not imagined situations.



This is not a portrait of Denys Wortman though he posed for the figure (a study for the Duke) before the 5 x 6-foot mirror in his studio. Like many other artists, Wortman finds his own reflection one of his best models

Art Instruction

No artist ever went to greater pains to make his work authentic, and therefore convincing. Nothing is *faked* in Metropolitan Movies. The scenes are all familiar to the artist. Often they are sketched on the spot. The people are real flesh and blood if not actually portraits of individuals. They are the embodiment of definite types, personalized by an artist whose understanding of human character is as noteworthy as his skill with the pencil.

Take the caption of the cartoon reproduced herewith. That line, "Grandma's still in bed, but I'm keeping the window open so she won't miss the nice June smells and sounds," came from a collaborator in the East Side tenement district. Commenting upon that theme and its dramatization Wortman said, "That line would have no significance if it were picked up in the country where the fragrance of the fields naturally floats into a sickroom as a healing remedy. When the words are spoken in a tenement room looking out upon a narrow, dirty street, their irony is evident; they are good raw material for a cartoon. I say raw material because the caption is merely a starting point. The effective dramatization of the episode is really the part of my job that worries me. Drawing, composition, perspective are merely details of craftsmanship that every artist is supposed to have mastered. But many swell ideas are surprisingly hard to illustrate. While this story of Grandma and the June smells was not a particularly tough one—some ideas keep me guessing for weeks—it presents a typical problem. The only way to create those smells and sounds was to picture their source, the fish peddler with his pushcart, the garbage cans, the shouts of hucksters, the cries of playing children and the noise of traffic. It had to be a street scene. But what about Grandma? Somehow the sickroom and the street must be connected. Obviously it would not do to have the girl speaking her lines at the street door. But if she is leaning out of the open window as she talks with her sympathetic neighbor, the observer readily visualizes Grandma within. Where shall we put the neighbor, on the street looking up to the second or third story window? Not so good. Grandma would be too far away. She might be in a window of an adjoining flat, but better yet on a fire escape. So we arrive at a satisfactory setting. We have the smells and sounds of the busy street, insistent enough yet subordinated to the action of the lines which occupies the foreground."

All very simple and natural when we see the thing done and explained. But would you have thought of the flower pot with its forlorn bit of greenery? Would it have occurred to you to tell the time of day by the neighbor's curl-papers? Could you have managed so successfully to make Grandma's window the focal point in the busy composition? For that matter could you have managed the difficult perspective with such skill?

Mopey Dick and the Duke came upon the scene

back in 1929. Their home was a shack in what was known as "Hoover Village," a community of hobos and unemployed veterans who settled on the east bank of the Hudson River above Seventy-second Street (in New York City) after being run out of Washington by order of the President. Soon after starting this series, Wortman left New York for his Summer home on Martha's Vineyard where he goes every Spring for a six-months' stay. There he discovered a somewhat similar shanty which he decided to use as the setting for interior scenes. Although there were some discrepancies in both plan and detail of the Hoover Village exterior and the Vineyard interior, they seemed trivial and not likely to be noticed. Wortman failed to reckon with architects. An exacting member of that profession spotted the deceit and took delight in showing-up the artist.

Before using this interior in his cartoons, Wortman had made three very careful drawings of the room, from as many viewpoints. By this time they are quite shop-worn from constant reference. If you compare all Mopey Dick interiors you will see that they are all faithfully consistent in plan and detail.

Let us now make a visit to *Mrs. Rumpel's Rooming House*. Far from being a fiction, a "typical" rooming house, it is a particular four-story brick structure in upper New York. As soon as Wortman had discovered this house and had been made welcome in it, he as-

METROPOLITAN MOVIES

By Denys Wortman



"Grandma's still in bed, but I'm keeping the window open so she won't miss the nice June smells and sounds."

sured himself that no architect would have a single cause for complaint. He made drawings of every room in the house, including the basement; he drew the brick façade; he made a sketch plan. In his New York studio I saw dozens of these studies, including diagrammatic perspectives of the hallways and of the stairs, looking up and looking down. Every episode pictured in Mrs. Rumpel's Rooming House has an absolutely authentic setting. It happens in the northwest corner of the parlor bedroom or on the second floor stair-landing. It is just as it would be seen if you were looking in from the front hall or peering up the narrow flight of stairs, as the case may be. Even a detective couldn't catch the artist making a false step in that Bronx rooming house. No less real are the people: Mrs. Rumpel, herself, her husband, and the very human strangers within their gates. Many of them have actually sat for their portraits. Of Mr. and Mrs. Rumpel, Wortman has made scores of sketches from life.

The very happenings which are pictured in this series are based upon reality, the themes for the drawings have been supplied by one of Mrs. Rumpel's boarders with an exceptional nose for ideas: odd bits of scandal; trifling gossip; innuendos overheard through open transoms; the petty schemings of landlady and the complainings of roomers. Such is the raw material collected by this collaborator and delivered to Wortman—and paid for.

Thus you can be sure that whatever you see in Wortman's drawings is authentic. If the scene is a college boy's bedroom, it is a particular room, not a

METROPOLITAN MOVIES

By Denys Wortman

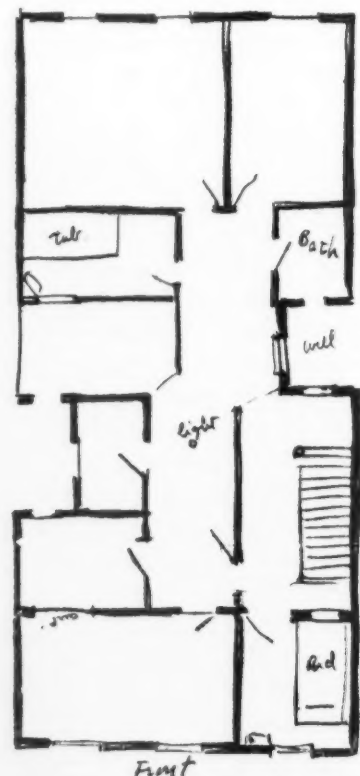


MOPEY DICK AND THE DUKE

"Say, Mopey, what was it you wanted me to remember not to let you forget?"

"Yes, over the phone you seem willing enough to kiss me—but when I meet you . . ."

Exact-size detail of a drawing by Wortman



Sketch Plan of Mrs. Rumpel's Rooming House, an actual boarding house in the Bronx, New York



MRS. RUMPEL'S ROOMING HOUSE

"Miss Brown, I wish you'd close your door and transom while you're cooking that stew. The smell makes the others hungry and it all runs up my gas bills something terrible"

typical room; Wortman has been there and made sketches. If it is an East Side sweat shop, Wortman has somehow squeezed himself in between piles of clothing and perspiring workers to make his sketch.

It may occur to some to ask if such authenticity is important. Would less insistence upon correct detail weaken the cartoon? Let the artist answer. "Detail," says Wortman, "contributes more to the cartoon than is generally realized; that is, detail which is significant. The things one sees in a person's bedroom and the degree of taste or lack of it, give more than a hint of his character and personality. A half dozen photographs of boy friends on the girl's dresser is certainly a convincing biographical note. That of course is pretty obvious, but often I discover unusual details that I would never think of if I were faking the scene. Paradoxical as it may seem, an artist is less likely to clutter his drawing with unimportant detail when he sketches the room on the spot. I think that is because his practiced eye, roving over the scene, is attracted by detail that is significant and relates directly to the theme, items that even the most imaginative mind would never think of. Lacking such significant detail when faking, the artist introduces meaningless items, since detail there must always be in any setting."

May 1938

In faking, Wortman explains, one easily weakens the result by being too much absorbed with detail. The necessity of making it up means concentration upon it which is not required when sketching from the objects. In one of his drawings of an interior there appeared a very small transom hook over a door.

"Why did I introduce that hook in the scene?" asked Wortman. Answering his own question, he continued, "Because it was there and I saw it. It didn't occur to me at the time to ask why. But several people noticed that hook and spoke of it. Then I realized that this transom hook which something told me was significant must have a meaning. Perhaps it started an unconscious chain of memories and emotions dating back to childhood time when wolves and tigers and burglars might come through that transom if the hook were not securely fastened! Perhaps I, and my public as well, had at some time had similar experiences with transom hooks—perhaps we, with quaking hearts, had stood on high chairs and fastened a hook like that as a protection against the terrors of an outside world. At any rate the incident may serve to illustrate what we have been saying about detail."

After Wortman has decided how he will dramatize the idea suggested by the caption line, he experiments with very rough sketches that look more like diagrams than drawings. These diagrams indicate the placing of persons and objects. This decided, he poses models in the desired attitudes and makes careful drawings for all figures in the cartoon. Of course he sketches very rapidly. He seldom employs professional models. He frequently acts as his own model, posing as Mopey Dick and the Duke before an enormous mirror. His wife generously impersonates shop girls, Mrs. Rumpel's maid, even the landlady herself, undergoing a remarkable metamorphosis under the magic of Wortman's pencil. Wortman's friends are likewise willing models.

The artist also summons the camera to his aid; not as a substitute for living models but as a record of facts that one cannot always sketch on location. Perhaps the scene is laid at a busy street crossing. The photograph is a great

Mrs. Rumpel's hired girl.
Detail of a cartoon by
Wortman



is an ~~no~~ ~~symmetrical~~ ~~po~~ ~~well~~
the window he dont need a cuspidor.



Spittoon



MRS. RUMPEL'S ROOMING HOUSE

"With his armchair so near the window he don't need a cuspidor."

On the page opposite is a reproduction of a pencil sketch made by Wortman on the spot. The original drawing is 12 x 15 inches

help here. It notes the relative heights of persons and postal boxes or lamp posts. It gives the detail of street signs, shop windows, passing traffic, and a thousand and one necessary details. It is just another resource of an artist who insists upon authenticity as the essential background for his pictorial commentaries on the life of a metropolis.

Wortman draws with square lithographic crayons, and a black carbon pencil and ink on a rough-surfaced board. The originals, measuring about 11 x 13 inches, are reproduced by line engravings. They are usually reduced to 6 x 7 inches for insertion as "Metropolitan Movies" in the New York World-Telegram and "Everyday Movies" when syndicated by United Feature Syndicate, Inc.



"At the store a specialist tells yer what type beauty yer are, and sells yer the make-up for yer individuality. It's marvelous!"

As we bid Denys Wortman good-day we catch a glimpse of a chess-board beside a comfortable chair in his studio. When the day's work is done, Kings, Knights and Bishops, apparently awaiting the resumption of an interrupted play, will help the artist close his mind's door on Mopey Dick and Mrs. Rumpel. Perhaps it is characteristic of the man that his intellect must be active even when it seeks relaxation. For he takes chess seriously; his friends tell me he is a thorough-going student of the game, has even sat opposite national champions in handicap matches. So we leave Denys Wortman lighting his cigarette as he contemplates the next move, losing himself in this exacting hobby that makes him forget tomorrow's "Metropolitan Movie."

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★ MONOTYPES ★

A MONOTYPE is produced by painting on a plate with printer's ink, or oil color, worked up with bristle brushes, fingers, cotton rag, brush handles, or any other tools that may be useful, and printed while the ink is still wet either with a press, or by the rubbing-off method. The process yields but a single print, as its name suggests.

The plate must be a smooth, hard surface, that will not absorb the ink. Steel, copper, zinc, and glass plates are all good, although prints from glass cannot be made on a press. In an article on monotype by George Nelson in the December, 1937, number of *PENCIL POINTS*, the author describes his use of a white celluloid plate. Both the cheapness of this substitute for copper and its whiteness are given as obvious advantages.* Metal plates should be very smooth, but not necessarily polished, since color has a tendency to travel on a burnished surface. Zinc is the cheapest, also the softest, of the metal plates; hence if you want to make your own plates, be sure to get a heavy gauge zinc. Round the corners slightly and take the edge off the sharp sides to prevent the plate from cutting into the paper during printing.

Printer's inks are usually less permanent and present a narrower range of colors than artist's oil colors, but the printer's black is much more dense than oil black, and superior for monochrome prints. Burnt sienna, burnt and raw umber, and black are good rich colors for monotypes in a single color, while a full palette can be used for color work. The danger of full color lies in the fact that the process could become so elaborate that the ink would dry before the plate could be printed.

Linseed oil is often recommended as a thinner when inks are too heavy, but turpentine is more satisfactory, since the tender printing papers take on an ugly yellow stain when ink contains too much oil. The color should go on rather thin, not piled up; too much ink will only squeeze out under pressure, and ruin the print. Working from heavy dark masses to light, delicate lines is a logical procedure in view of the fact that the fine lines will dry much more quickly. Water colors can be used, just so long as the color can be kept wet until printing.

It is also practical to apply additional color to either a monochrome or a color print after the impression, in the following manner: a thin solution of copal varnish is gently brushed over the proof, al-

lowed to nearly dry, and then soft pastel is drawn on the print. The varnish dries, and at the same time permanently binds color to paper.

The printing can be done on an etching press, letter press, or can be rubbed-off with a baren, the bowl of a tablespoon, or a paperknife. If the print is to be rubbed-off, the plate should be laid face up on a clean dry sheet of blotting paper, then the printing paper placed on top of the plate. Lay the paper down easily, but never try to shift it once you have let go! Another blotter, a piece of hard-surfaced paper (larger than the plate), or a sheet of butter paper should be laid over the back of the printing paper for protection, and also to facilitate rubbing-off. With the baren, spoon, or paperknife rub in a circular motion, holding the plate and paper with the left hand. You can watch the progress of printing by lifting a corner of the print—if you are careful to keep the greater part of it in contact with the plate. If the print has buckled or wrinkled during drying, it can be smoothed out by ironing on the back but with only a warm iron. Artists who use the baren assert that greater control can be maintained over the impression than is possible with a press.

Paper for printing should be white and of a medium hard quality, sufficiently porous to absorb the ink, but not so much so that the ink sinks in and flattens the impression. Handmade Chinese, Japanese and India papers are ideal. They can be printed dry or dampened and are extremely tough—important when proofs are to be rubbed-off. They take ink beautifully, and are practically indestructible. Papers such as are used in etching are also good, and can be used damp. Dampening consists of soaking the paper in water, and then placing the wet sheets between sheets of blotter to drain out the excess moisture. Or the wet sheets may be hung up to drain, for twenty minutes or so, depending on the condition of the atmosphere. If you are going to dampen the paper before printing, put a little mark in the corner of each sheet, on the right side, since you cannot distinguish the rough and smooth sides when wet.

The monotype process is not very popular, perhaps because only a single print can be made from the plate; yet it has been used, at least since the time of Castiglione (1616-1670), and has a great many possibilities. It is a difficult process, and requires no small amount of skill to produce fine prints. Monotypes have been used to some extent for illustrations, in which case the monotype print becomes the original work, and is reproduced by a mechanical process. An interesting variation of the monotype is the paper monotype, in which the plate is inked *uniformly* (no work is done on the plate itself, as in the usual process), a sheet of paper laid upon it, and a drawing made on the paper. The pressure of the drawing instrument transfers ink to the back of the paper, and the print is built up much as a drawing might be.

*Before beginning his experiments with Monotype, the student is urged to consult this article in the December, 1937, *PENCIL POINTS* as it contains a good deal of technical information beyond the scope of the present article.

MONOTYPE—"WIND AND RAIN" by Henri Farge
Reproduced by Courtesy Durand-Ruel Galleries

Exact-size reproduction of a detail of one of Farge's handsome monotypes recently shown in the Durand-Ruel Galleries. The entire picture measures 14 x 22 inches. The color scheme is greenish-gray with a telling touch of orange in the lips.

Strokes of the bristle brush are evident where color (oil paint) has been scumbled on. A cloth has wiped the plate clean on the neck fur. Parts of the skirt and other lights show untouched white paper. The wood end of the brush, scraping the copper plate, effectively suggests the rain and the fur boa



"PLOWED FIELDS" WATER COLOR BY JOHN E. COSTIGAN COURTESY HABCOCK GALLERIES

THESE five pages which we devote to the work of John E. Costigan are not at all as we pictured them when we first considered presenting this important American painter to our readers. We had intended to reproduce several of his oil and water color paintings as well as a few etchings and lithographs. But a glimpse of Costigan's drawings upset that plan entirely! His paintings and prints are well known to the art public through frequent gallery exhibitions and the press. They have been reproduced and written about year in and year out.* But how many have seen his drawings? When calling upon Costigan recently we saw them for the first time. Then and there we asked permission to share our delight in them with our readers. Done on odd scraps of paper with lithographic crayons they are such studies as the artist has made by the hundreds. The eloquence of a master's line will be noted in every

stroke. They are full of instruction for students with an understanding eye.

Costigan is not a product of the schools, which he pretty much avoided in order to nourish his talents in his own way. For years he earned his living making posters for a New York lithographic house while he employed his leisure hours laying the foundation for the successes that were to come later. After the World War, which interrupted his career, with overseas service, he married and settled on a farm in Orangeburg, New York. That has been his home ever since. The farm, its people, its horses, cows and goats, its rhythm of plowing, sowing, and reaping have been the source material for his brush. With a style that is uninfluenced by any school of painting, Costigan is one of our country's most *American* artists.

*An especially informative article on Costigan, by Ralph Flint, appeared in the March, 1925, "International Studio." In March, 1937, "Scribners" a water color by Costigan is reproduced in color.

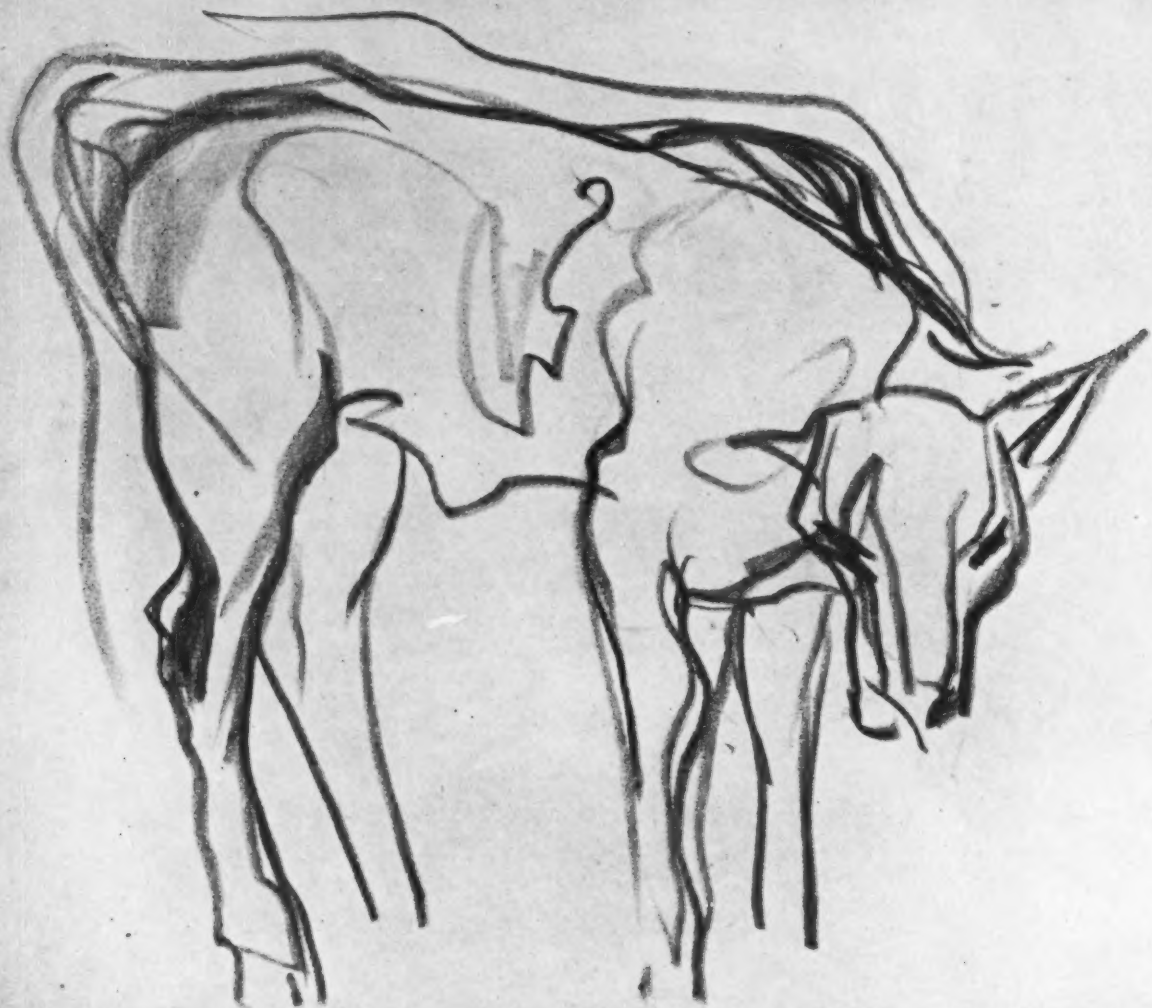
COSTIGAN



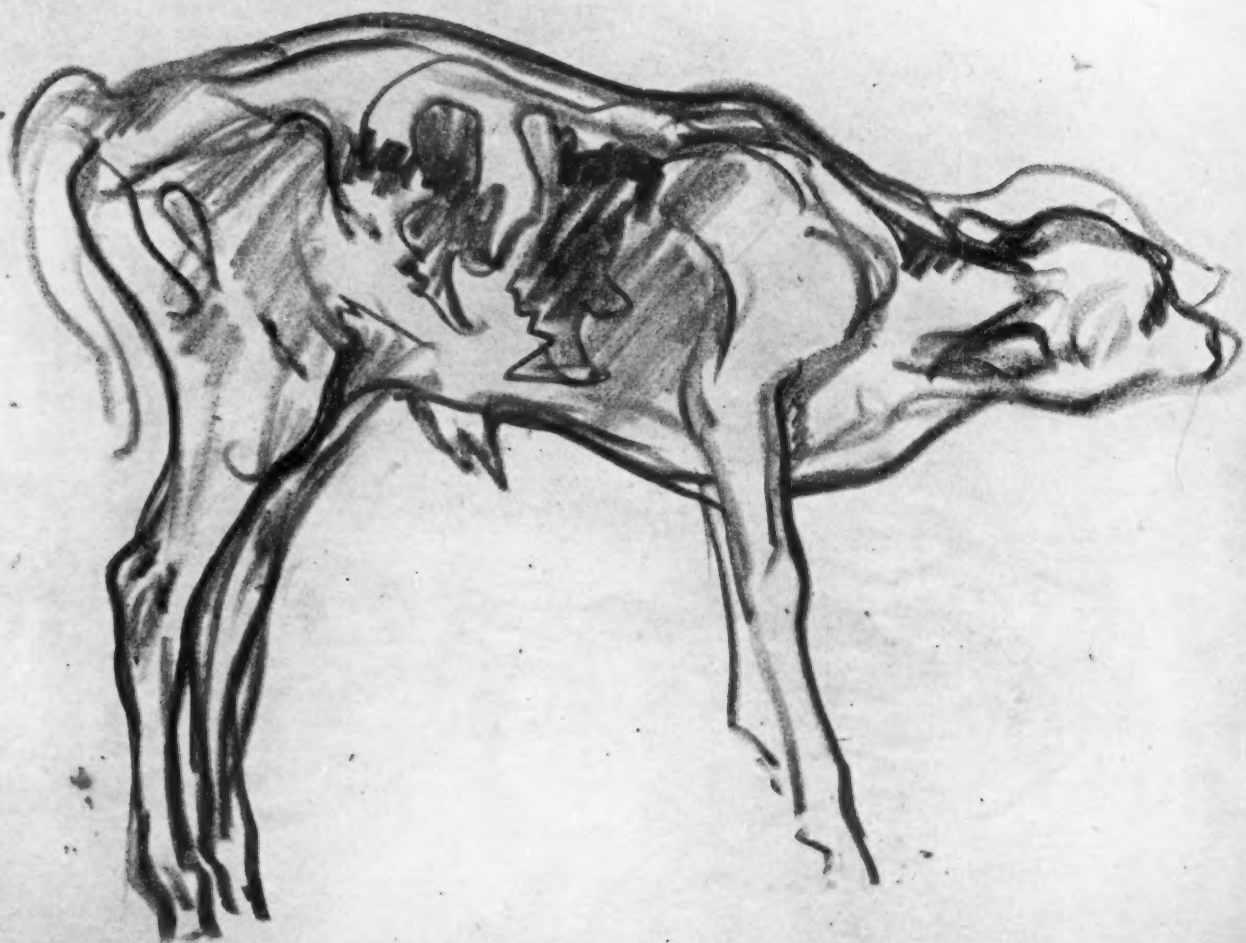
The theme of motherhood is the dominant note in much of Costigan's work. In many of his paintings the fond mother admiringly holds the baby above her head or enfolds him in her arms, while older children surround her as she walks through the woods and fields or accompanies the menfolk at their plowing and milking.

This is one of the artist's innumerable drawings of his wife and baby who are seen in the painting "Plowed Fields" in an almost identical pose. It is a striking example of Costigan's expressive draftsmanship. How limp and heavy the child hangs upon his mother's arms! How responsive the woman's figure to the burden! Note how the line of her thigh has been emphasized to oppose the weight.

The drawing, nearly twice the size of our cut, was made with squared lithographer's sticks



Costigan's complete familiarity with animals is demonstrated in any one of the hundreds of drawings that might be picked up in his studio. Horses, cows, sheep and goats have been his constant companions on his Orangeburg farm, and they appear in most of his paintings and prints. Among his animal sketches there are few which can be called complete and finished drawings. Of necessity they were done rapidly. Some show study of the head or shoulders; some legs only. In others, as in the upper one on this page, the head is neglected for the sake of the hindquarters. Seldom does the artist attempt to define the form by single lines as a student is so apt to do





Boys in swimming, undressing, and dressing on the bank of a stream is a favorite theme of Costigan's. No one knows their anatomy and characteristic action better than he. This is an exact-size reproduction of the original drawing



DRAWING BY JOHN E. COSTIGAN

The original (18 x 24 inches) is drawn with a lithographic crayon

TOOLS AND MATERIALS OF THE PAINTER'S CRAFT

★ ★ By Mylo Martellini ★ ★

The paint box described last month is now ready to be fitted out with colors. Fortunately it is not a trunk, but if it were we could easily fill it with the more than two or three hundred colors listed as artists' pigments. What palette shall we select with such variety at our command? What basic principles should underlie our choice?

The first thought that comes to your mind no doubt is the question of permanence, a much maligned and misunderstood word when applied to artists' colors. At times it seems to ring in our ears these days like an echo of that shepherd who cried, "Wolf!" At its best, permanence in pigments is only a relative comparison for in the last analysis there are only a few pigments like the oxides of cobalt and chromium (the opaque variety and the hydrated or viridian) that might qualify for the appellation—"absolute."

Permanence in color is subject to five factors: *First*, there is the actinic or photochemical action on colors, that is, their change due to exposure to light. This does not mean only fading such as we have in the fugitive pigments of coal-tar origin like mauve, but also the browning as is the case with chrome yellows; blackening of vermilion in direct sunlight; or reduction of the pigment—if it be a chemical combination—to one or more of its original elements. An example of this would be lithopone white, a double precipitate of barium sulphate and zinc sulphide, in which the latter breaks down and the gray zinc metal discolors the white.

The *second* test a pigment should meet is its resistance to atmospheric conditions, whether we consider these from the angle of the air's saturation with chemicals such as sulphur gases or weak acids, or merely the physical variations in temperature and moisture content. While temperature changes affect the paint film rather than the pigments, they add to or open the way for attack by causing fissures in which destructive elements can take hold. It is axiomatic in chemistry that reactions of many kinds, especially oxidation, are dependent upon the presence of moisture, as, for instance, the rusting of iron. The worst enemy of all varnishes is moisture. When this has disintegrated the paint film is the next to go and then the acids suspended in the moist air do their destructive work.

The *third* factor in permanence is the surface to which the pigments are applied. The priming should contain neither acid nor alkali. And this same consideration is important for the vehicle (the mixture of oils and gums) in which colors are ground.

A *fourth* factor is the inter-reaction of one type of chemical compound, known as a pigment, with a differently constituted type. An example of this is the intermixture of the sulphur with either lead or copper pigments: the sulphur has great affinity for these

metals with which it forms dark brown or black compounds. In our description, colors of these types will be pointed out. The other example of reaction is the reducing effect of the oxide colors (particularly the earths like ochres and siennas) on lakes like alizarine. Reduction in this instance means loss of color.

Before considering the last item in our list let us state that the careful, reliable manufacturer will select and label his colors properly to give you the information you should have in regard to points one, two, and four. He can be depended upon to test his oils, control his manufacturing processes, and make his recommendations as to painting media to protect the work of the artist on point three.

It is our frank opinion that the matter of permanence of pigments is highly exaggerated and a questionnaire sent out to representatives of many different schools of painting showed in its tabulation that artists have become quite circumspect in the colors they use. The results narrowed the artist's palette down to eleven basic colors; and this brings us to the consideration of the final requisite for permanence.

The *fifth* and final factor for permanence rests entirely with you, as the user of the colors the manufacturer provides, by becoming a craftsman and acquiring a rational method of painting. It is a fact that even the most perfect product is no better than the way in which it is used. Consequently, the student should busy himself with the fundamentals of using paint rather than worrying about a lot of chemical information with which he is not familiar. We will in a later installment take up the discussion of painting media, techniques, and varnishes to assist you to meet this all-important fifth point.

It will be necessary, because the confines of this space are strictly limited, to direct our discussion to the most important items and on only the eleven basic pigments. While this may exclude many pigments you know, it might be well to accept the fact that these excluded colors should not be included in the permanent palette.

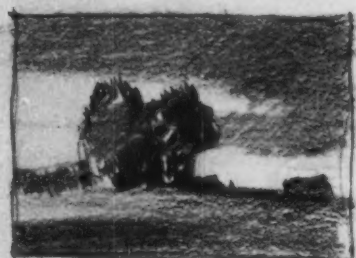
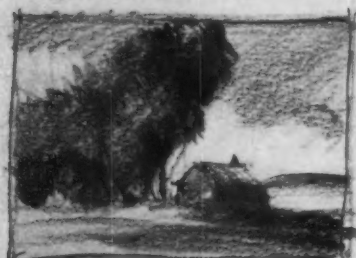
In an oil painting, from sixty to seventy-five per cent of the pigment is white, as white is mixed with color to obtain all the gradations of tones. It is with regret that we often see reputable artists buying the best, the most expensive colors and mixing them with the cheapest white. As a matter of fact the materials used in painting are such a small percentage of the picture's final dollar-and-cents value, that the use of a cheap white is the most unreasonable kind of economy.

There are three, and only three, whites and these named in their chronological order are Flake White, the basic lead carbonate, known since early Roman

Continued on page 33

AN ADVENTURE in PAINTING

FIFTH IN A SERIES ON
OIL PAINTING



An Olive Grove at Tivoli

The student's first encounters with nature are likely to be rather baffling. If he is looking for "something simple" he may search for hours until he discovers a subject more or less ready-made or at least easily composed on his canvas; perhaps a group of trees sheltering an old shed. Such a subject presents obvious possibilities in composition as shown in the series of thumbnail sketches. The problem is principally a matter of silhouette and two-dimensional pattern. A dozen alternatives are quickly realized through the elementary procedure of scene-shifting as illustrated. That is not to say that it is *easy* to make successful pictures of simple subjects, though undoubtedly it takes less courage to tackle them. There is definite pattern to begin with, something distinctly tangible for the student to play with in his picture-making experiments.

Such a subject as the olive grove at Tivoli yields nothing but confusion—no matter how intoxicating—to the inexperienced or to the non-creative mind. There is seen all the raw material for a picture, beautiful form, dramatic play of sunlight and shadow, a wide color range; the elements are all there but without even a hint of organization to help the artist. What then must he do? Let him forget detail and begin to compose with his brush, creating arbitrary patterns from the tangled mass, searching for a composition that has unity, yet retains the riotous charm of the scene. If these sketches are made on a small scale and with not too fine a brush, the student will easily avoid the diversion of detail. Don't bother with color in these composition notes. Use either black, burnt sienna or blue (many artists prefer a warm color) and make the sketches in monotone, thinning your pigments with turpentine and using no white. Even though your paint is thus thinned out almost to the consistency of water color it can scarcely be handled as water color. Scumble it onto the canvas with a rather dry brush, the lighter the tone desired, the dryer the brush. If you decide to use one of these sketches as a foundation for a final color sketch, this thin underpainting will not interfere with color which will go over it, unless, of course, the overpainting be too thin.

After you have developed a satisfactory composition through these small experiments in monotone you are ready to start a color study. Perhaps it would be advisable to make a series of small color compositions rather than a single larger picture. You may have to go back to your subject another day



The four sketches on this page were done in sepia (monotone) about 8 x 10 inches. The oil color was thinned, with turpentine, almost to the consistency of water color. They represent experiments in picture-making with the subject of the photograph shown on the opposite page



for these color studies, if you have spent much time on the first monotone sketches. The scene changes so radically in an hour or two that it is by far preferable to make your color notes at the same time of day.

In keeping the work small, even in this second series of sketches, one avoids the constant temptation of hypnotic detail. The attack is of necessity in the direction of compositional effect.

Is there danger in too much small-scale painting or drawing? Undoubtedly there is. The student easily develops a fear of large scale if he persistently avoids it. One should draw and paint both large and small: develop fearlessness, regardless of size.

Perhaps then it would be wise to return to the same scene a third day with a 16 x 20 canvas upon which the composition has been sketched as a result of the first two days of study. You will by that time be thoroughly familiar with your subject and can attack your large canvas with confidence.

Remind yourself, in these color studies, of the suggestions made in the fourth chapter of this Series. Group your colors in triads. In this study of the olive grove one triad might be the varied greens of foliage and the yellows of the filtering sunlight. Another triad might be the reds and purples of earth and shadow. There is no rule of course about these triads. It is merely a suggestion to organize your color observation in terms of two or more color groupings that may be easy for you to relate. It is natural to relate the colors that are neighbors in the spectrum.

The beginner should be warned not to be discouraged if the methods suggested do not seem applicable to his temperament. Artists work in a great variety of ways. Gifted students often rebel at instruction of any kind, preferring to work out their own salvation. They are of course the fortunate ones. To them any teacher should say, "Go to it. Don't do as I or anyone else may advise. You know best." It must be made clear that a good teacher, whether he meets his pupils in person or through the printed page, does not try to impose rigid discipline upon them. He does not suggest that there is a "right way" to learn. He tells them that the methods he describes have been helpful to him and he believes they might benefit others.





“THE PHILOSOPHER” by JACQUES VILLON

THIS OIL PAINTING WAS PRESENTED TO THE BROOKLYN MUSEUM BY MRS. GERDA STEIN

Understanding Modern Art

A DISCUSSION OF JACQUES VILLON'S "THE PHILOSOPHER"

by WARREN WHEELOCK

Under the heading "Understanding Modern Art" we plan to present brief discussions, by Warren Wheelock and others, on so-called Modern Art. While correspondence from our readers indicates that they have scant sympathy for extremes in modernism, we would be doing them an injustice to assume that their minds were closed to these sincere experiments in art which explore new areas of plastic expression. Indeed these essays are offered in response to a considerable demand by readers who seek to understand even that which they may not fully appreciate.

THE painter of this picture, Jacques Villon, is the oldest one of three brothers, famous in French Modern Art. The other two are Marcel Duchamp, the painter, and Duchamp-Villon, the sculptor. Marcel Duchamp is remembered here as the painter of that amazing abstract picture, "Nude Descending the Stairs," which created such a sensation in the New York "Armory Show" of 1913. Duchamp-Villon, the doctor-artist brother, who died during the World War, is the creator of the abstract sculpture "The Horse" in the Museum of Modern Art (New York).

Jacques Villon was born Gaston Duchamp. He was trained for the law and practiced that profession for a number of years until a greater love for painting caused him to abandon it, whereupon he changed his name to Jacques Villon—presumably to prevent his painting career being confused with his career in the law, or with the work of his famous brother, Marcel.

His paintings uniformly reveal a beautiful color sense and extraordinary feeling for design, as attested by this painting. He is a poet and philosopher by nature and so reserved that he has not sought nor cared for the *réclame* that so many contemporary French Modernists have had. In consequence his work is not so generally well-known nor commercialized; but it is sure to be long appreciated and treasured.

To this commentator, "The Philosopher" is a fascinating, beautiful painting and an outstanding one in the Section of Contemporary Paintings of the Brooklyn Museum. It is painted in egg-shell whites, cool grays, and warm color with all-pervading nuances of tone binding the whole into a compact unit of great vitality. The color areas are so expertly organized as to give the composition a striking feeling of balance and masculinity—impressions the onlooker receives at once.

The painting, in its invented structure, expresses the abstract qualities of the philosopher and thinker; and the key to understanding and appreciation of these qualities is to see the several facets of the man—the lawyer, artist, poet, philosopher—each contributing its own expression to the painting. So this

work, in a sense, is a portrait of Villon's own inner life and experience. The lawyer contributes to the painting gravity, balance and masculinity; the artist gives the work its invented color and design form; and the poet's "poetic license" invests it with freedom of expression.

The artist with a creative instinct like Villon's is not content to copy visual appearance alone: something has to be added; or a metamorphosis has to take place or a synthesis—whatever you may call it—has to result in order to make the work Art, and thus satisfy such an instinct.

In creating a painting like this he works with intangibles, those impulses we call intuitions, which direct him to give this area of the picture a certain color and that one a certain shape, etc. And the sum total of his impulses becomes a unique thing that has evolved out of something else. It is characteristic of a work of art of this high order that the evolutionary process responsible for it goes on functioning in the beholder, unfolding new forms and new impressions the more he contemplates it; and we say it "moves" or it "lives."

This should be your experience the more you study "The Philosopher." If you see in it the figure of a girl clothed in what appears to be a white wrap—you may be surprised presently to lose the impression of a girl in the contemplation of new forms that challenge your imagination.

In writing about art, trying to put into words those things that only paint itself can say, one is tempted to throw up one's hands in despair. After all, a picture either gives its message or it does not. No amount of *explaining* nor analyzing can accomplish a great deal compared with the results that the student himself can secure through his own patient study of a work of art. But he has to seek understanding through faith rather than through reason. You can no more reason about a painting than you can reason about the beauty of a poem or a symphony or a flower. Just as the creation of art is intuitive, so the enjoyment of art is intuitive. Yet we must remember that art is no flirt. She must be wooed if she would be won and each must do his own wooing.

MEDIA AND METHODS

presented by
A. I. Gupta

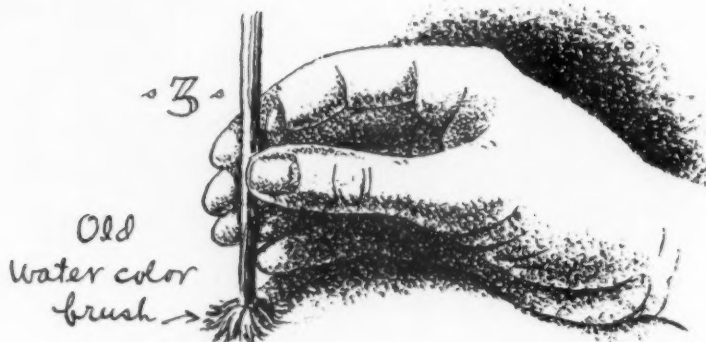
1. These drawings were first sketched lightly in pencil on "Arches" rough water color paper. Heavy tracing paper was next cemented over them with "Best-test" rubber cement. Then the shapes were outlined with a sharp razor blade which was allowed to cut through the tracing paper only...



2. Next, the paper covering the head and neck and dark half of tail (in Sketch 1) was temporarily removed and the cement rolled away with the finger. An old brush, dipped in black ink, was held upright (3) and, after a few tests on trial paper, was employed for stippling the toned areas (A) by bouncing it up and down.

Then these areas were again covered with the mask or stencil which had previously been removed, and the process repeated on the now exposed background (B). Pen outlines in black and white ink were next added, as was a bit of hand stippling to even the tones and produce an effect of roundness or relief.

Sketches 2 and 3 were done in much the same manner. Note, in all, the contrast of light and dark - this was planned.



6 ART INSTRUCTION SERIES
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330 West 42nd St., New York, N.Y.

THE LONDON LETTER OF C. Walter Hodges

via "Queen Mary"

—the one about artists' wives

April 1, 1938

Dear Art Instruction:

I was just taking down my hat and humming pleasantly to myself when my wife caught sight of me and asked where I was going. Suspecting nothing I told her the truth; it was my undoing. "Honey," said she, "wouldn't it be better to sit down and write that letter for ART INSTRUCTION?" It would. I am now at work. In consequence I dedicate this letter to those powers behind the throne of Art, the artists' wives.

On second thought I'll go further than that. I'll make them the whole subject of the letter. Is it not fair? Books, pamphlets, papers, encyclopædiæ and Heaven knows what else have been written about the great men whose cares they tend, these artists' wives, but they themselves are seldom heard about unless they are of the rare sort who interrupt the work of Genius with their trivial personalities. But these, as I say, are rare; in fact, they occur only in novels. As a rule the artist's wife is not only a tiger in his defence, whatever the measure of his talent, but also a natural born stretcher of canvases and washer of brushes. And if from the studio there emerges a constant supply of masterpieces, these are rarely associated in the public mind with the supply of boiled beef and dumplings that emerges from the kitchen. Boiled beef and dumplings is excellent fare, a most worthy preliminary to the study of Significant Form. Especially when served with carrots and plenty of mustard.

However, there's nothing new in this. Playwrights and novelists have exploited it long ago. Think of Jennifer in "The Doctor's Dilemma," and Janet (I think her name is Janet) in Arnold Bennett's "The Great Adventure." But there is another side to the matter. Mr. Walter Bayes has written somewhere to the effect that "a painter can endure his bad notices with fortitude so long as he can hide them from his wife." (I quote from memory.) And by this he means, not that she might take the matter too much to heart, but that she might be likely to say, "My dear, it is a shame; but I can't honestly say that I'm altogether surprised. Your last canvases . . ." Madame Cézanne may well have said as much from time to time.

Looking back into the history of Art, though, it is surprising to find how well we are acquainted with some of these unsung ladies, and it is interesting to the sentimentalists (among whom you may count me, if you like) to speculate about them. There is the buxom Helen Fourment, for instance, Rubens' wife, whose likeness hangs in I don't know how many galleries, and is to be found in countless compositions, both sacred and profane, in attitudes of grandiose serenity. And there is Boucher's wife, the dimpled Mademoiselle O'Murphy; well, you may or may not care for the paintings of François Boucher—it is a matter of taste—but in either case your judgment will have a lot to do with your taste for Mademoiselle O'Murphy. And then, of course, there is Saskia, perhaps most famous of all, of whom Rembrandt has left us an almost complete history, from the time of his prosperity, with the newly wed Saskia bouncing on his knee, to the last pathetic series of drawings, Saskia sick, alone, or with a friend sewing at her bedside, seeming to grow thinner with each drawing, and more pale than the pillows that prop her up. In these drawings Saskia, about to die, is one of the most living beings that were ever drawn.

But to my mind one of the most heroic of all artists' wives was a certain Catherine Lemaire who, in 1845 or thereabouts, became Madame François Millet. Between these two facts, that she married him and that she received a Government pension after his death, I can find only one bare mention of her in the biography of Millet which I have before me. A friend of the Millets' went to stay with them in the country, during their later days of comparative comfort. He writes a glowing account of their domestic bliss. He describes Millet. He describes the children. He describes Millet playing with the children. It is all felicity. Then somewhere in the middle of it all he mentions Madame Millet, who is "busy like the rest, alert and cheerful." That is all. But that noble woman must have been the very queen of patience, of sock darners and brush washers. She bore with François a lifetime of discouragement and perseverance, and does not seem to have complained. She deserves a monument.

But after all, she has one—for me, at any rate; for I have a boundless enthusiasm for Millet. And who is it, if not Madame, who is to be seen, in all those canvases, wiping children's noses, feeding them gruel, churning the butter, and driving the geese out from under the kitchen table? Surely it is she.

But I am given to suppose that it is for their patience, their tolerance, that artists' wives are most to be commended; for it must be remembered that an artist works at home; and to a great many women, nowadays at least, it would seem to be a terrible fate to be always having "a Man about the house." I don't know why this should be so very dreadful, but from remarks made to my wife by more fortunate women, I can only judge that it is so. Besides, the artist is untidy; he leaves things lying about; he gets paint under his finger nails and fails to get it out. And, worst of all, he is unpunctual. Phil May, the great English caricaturist of the 'Nineties, is said to have had the habit of sudden disappearances, without warning, merely leaving his wife to suppose that, wherever he was, he was having a good time. After two or three days he would turn up again, as cheerful as a cricket, and she would feed him. And was it Beardsley (or who was it?) whose wife used to have to stand at the door to retrieve from departing guests the drawings so generously given away by their author, but more urgently needed by the family to provide bread and butter?

After all this I am beginning to be alarmed as to what my own wife is going to think when she reads this, which she will certainly do in another minute or two. I do hope she won't think I find her lacking by comparison with all these heroines. Far from it. Why, is not this very letter entirely due to her? And can I not smell the superb aroma of a baking cake now emanating from the kitchen?

(Which reminds me—she has a story, which she is fond of repeating to me, of a certain well-known artist whose wife used to assist in the production of masterpieces by locking him in his studio and refusing to feed him until the masterpiece was done.)

Well, I have concluded my letter, so maybe I shall now get a slice of cake . . . Sincerely yours, C. WALTER HODGES

and here's one FROM an artist's wife

An artist's wife (identity unknown) spied the following notice at the head of Hodges' London Letter in the April number.

ARTISTS' WIVES take note:
In the next London Letter Mr. Hodges is going to write about YOU.

It was in pretty small print but if you think artists' wives are allergic to 6-point type you just don't know artists' wives. We only hope other wives will follow the example of our anonymous correspondent whose letter is printed below.

Dear Editors:

Up to this point I have liked Mr. Hodges very much indeed through his letters in ART INSTRUCTION, so I ought not to be afraid of what he is going to say about artists' wives.

I am eaten up with curiosity! How

much does he know about them? Is he going to be funny or serious? I think it is a serious business. Perhaps Mr. Hodges would be wise to write to the women who expect to be artists' wives.

It seems to me that it is a rare privilege to be the wife of an artist. It is a rich full life that he asks her to share.

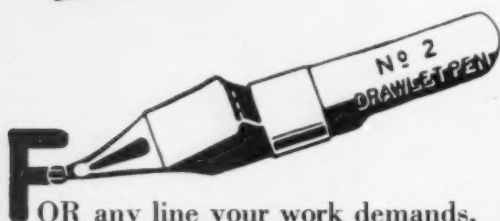
He should say—that above all else, an artist's wife should be, *must be*, responsive, quick to recognize and interpret his mood. She must be ready for the "down days" when he questions the use of any art. She must listen intelligently while he "discourses" (even if he takes the opposite view of the subject the very next day) because talking helps him to clarify his ideas. She must be equal to following him in his hilarious moods when all sails high.

An artist's wife, with warmth of love and sympathetic understanding of what his work means to him, should encourage, protect or steady his creative flame. She must live in and around him yet keep herself strong and firm for his respect.

And what a reward! How wonderful to feel that she, in her small way, even through her care for his ordinary daily needs, has helped him to give his best to the world. How marvelous to know that she has shared his struggle and growth, has intimately shared his vision!

Don't be too funny about us, Mr. Hodges. There are funny things—like having to leave the country a month earlier than planned—things like that; but I, for one, wouldn't change with any wife on earth.

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ARTHUR'S ROUND TABLE

CONDUCTED BY ARTHUR L. GUPTILL

The poor Round Table seems to have been among the missing for the last month or two, but here it is, bobbing up again, according to threat.

First may I express once more our thanks for the many encouraging and constructive letters which continue to reach us from all parts of the world. Recently we have been "tickled pink" over the messages congratulating ART INSTRUCTION on reaching the ripe old age of one year. And are we proud? We are!

To our thanks we add apologies for our occasional failure to answer some of these deeply appreciated letters. We do send personal replies to most of them, but with a great heap arriving with every mail some fail to reach us at all or are routed to this or that department and fail to come back to receive their deserved recognition from Mr. Watson or me. If you ever wish to make sure of reaching either of us, mark your envelope "personal."

Though the bulk of our letters are commendatory, now and then we get complaints, most of them because of delay in receiving the magazine. We have thousands of copies going into the mails every month so it is not surprising that occasionally a few are lost or delayed. Never hesitate to send a complaint over anything which goes wrong, but *please* have a bit of patience if your magazine is only a few days behind time.

May I especially urge promptness in notifying us of changes of address? Our envelopes are stencilled at least a month ahead of the mailing date, and once they are addressed, geographically arranged, and delivered at the printing plant at Stamford, there is no way to go through them in order to make corrections. Therefore, if you contemplate a change of address please let us have it at the earliest possible moment.

In the same way, when your subscription expires please send the renewal promptly as this saves us a lot of bookkeeping and insures you uninterrupted service.

A reader asks this question: "By your use of the word 'copyright' am I to infer that I cannot have my students copy any of the pictures in ART INSTRUCTION?" In answer I would say that while the editors do not encourage copying, under ordinary conditions, the fact that the material on our pages is copyrighted in no way prevents this. Naturally, if one copies another artist's work he deserves little credit: it would be only fair, perhaps, for him to mark his result "copied." But the law is not concerned with this phase of copying. It is de-



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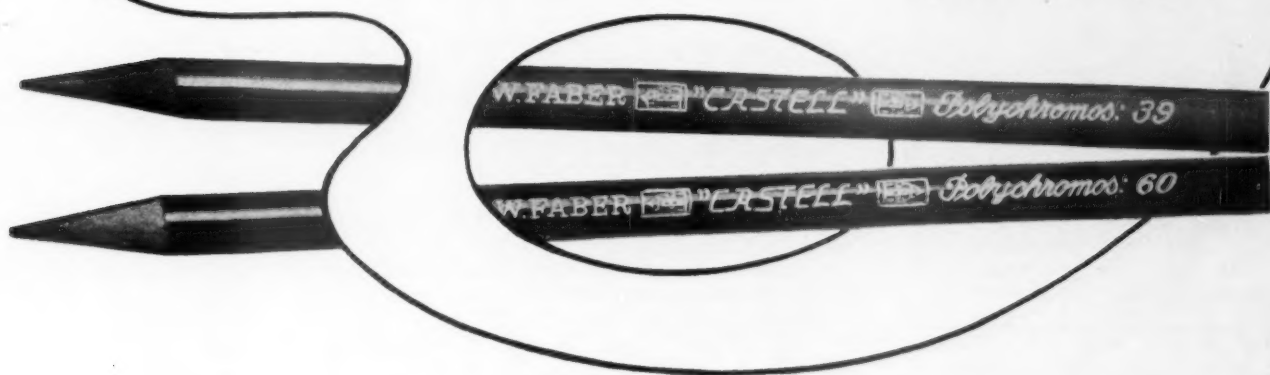
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We have been asked a number of times if we are willing to give a critical analysis of subscribers' drawings which might be submitted to us. Some readers, for example, wish to know whether or not they have sufficient talent to warrant the undertaking of serious art study: others, especially if studying by themselves, have reached the point where they feel the need of guidance or reassurance before attempting to advance further. One reader requested a criticism of some recent European sketches.

Though we are anxious to be as helpful as possible to our readers, we know that if we were to offer a free service of this sort we would soon be swamped. There is just a possibility, however, that we might be able to work out something on a fee basis. We would *not*, of course, offer consecutive lessons in any subject, with definite assignments. Instead, the reader would send us typical examples of his work and on these we would base our judgment as to ability, wisdom of continuing in present field, etc., our report depending largely on his own request. We would normally offer, in other words, a sort of diagnosis similar to that of the physician, coupling it with some specific criticism of the individual examples submitted, and recommendations for future procedure. There would doubtless be a fixed fee, perhaps \$5.00, to recompense the artists who would give the criticisms.

Would such a diagnosis be of any value to you? Would you consider it worth a fee? Please let us know. If we find the interest sufficient we will see if we can work out something along these lines. The critics would be selected according to the nature of the problems submitted.

We are pleased because many a reader has sent for a "Green Card"—see page 34—and is now securing subscriptions for us. A few are earning really worthwhile money: others have picked up five or ten dollars with very little effort.

In many cases all that is necessary is to show your art student friends a copy or two of ART INSTRUCTION. They will see at a glance that here is something they can ill-afford to be without.

From the first, we have tried to be very cautious in the selection of our advertisers, as we have wanted our readers to feel that they could rely on them. We especially regret, therefore, that a few complaints have come to us from time to time concerning one firm represented on our pages. After immediate investigation its advertisements were dropped. In several other instances we have been forced to refuse advertising. We would deeply appreciate hearing from any reader who ever has grounds for any complaint of this nature.

Incidentally it is the advertisers, as you are doubtless aware, who are mainly responsible for keeping most magazines alive. We sincerely hope that you will patronize ours, and that when you write them you will mention ART INSTRUCTION.



Don't forget, now, to let us know whether or not you are interested in the sketch diagnosis. I'll be on the lookout for your reply.



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ERNEST HAMLIN BAKER

continued from page 9

Artists' Guild, where my proofs were on display, Miss Eleanor Treacy (art editor of "Fortune") became interested in my profiles. That interest, augmented by the promotional efforts of Ernestine (then representing me), resulted in a long series of covers, portraits and maps for "Fortune." Subsequently Miss Treacy's interest in my work led her to suggest my name to the Procurement Division in Washington, as a possible entry for their Department of Justice mural competition. My entry was accepted. Forty-five sketches were submitted. None was deemed award-worthy. The following year the same competition was re-opened to any and all artists. I again submitted a sketch; won no prize. But, on the strength of my work was included in a list of 25, selected from the four hundred-odd entries for special recommendation—which meant that at the first opportunity I would be given a mural to do. Result, I am now working on a mural for the Wakefield, R. I., Post Office.

Towards the end of my stay in New York, which was Depression-terminated in 1929, I became again and more deeply interested in the poem as a form of expression. Found it more engrossing than painting. This, together with some friendships I then enjoyed, developed in me a more than usual interest in metaphysics and occult phenomena.

We then (our family augmented by a now-12-year-old daughter, Jean) moved to Carmel, N. Y., transferring our summer life from Lake Hopatcong, N. J., to the Gipsy Trail Club. There we built a cabin with a studio, and there we still live—deep in a birch woods, insulated from the distractions of the outside world by a half-mile of roller-coaster, woods road. During my early Carmel years I was deeply impressed by a complete and rare set of books (only 250 copies extant) containing notes and drawings by Leonardo da Vinci. These books were in my hands for two months. I made copious notes therefrom. Their influence, added to my native zeal for thoroughness, led me, perhaps, into an over-emphasis of craftsmanship, accuracy, construction, research, etc. At the date of this compilation, February, 1938, I feel I am completing my emergence from that phase of growth—invaluable though it was, lasting though certain of its benefits will be. Leonardo's precepts are thrilling, but they can lead one away from, rather than towards, expressive form.

Among my friends and contemporaries, many of whom have, consciously or unconsciously, contributed to my growth, I have found in the artist, Guy Rowe, the greatest stimulation and enrichment. The depth of his artistic insight, his insistence upon sufficient experimentation, his inherent integrity as an artist, have been nourishing qualities to experience in these days of slipshod expediency.

Present life at Gipsy Trail, hobbies and diversions: Work practically every day, including Sunday. Canoe and swim occasionally in the lake, 200 feet distant. Skate some in the winter. Believing in keeping myself in good physical condition, I exercise and punch the bag daily, take long walks. Play a little on the piano, by ear; play the musical saw, automatically break into a tap dance between brush strokes that are successful, and would rather play a trap drum than eat (almost). As for eating, the sight of food sends me into indescribable trans-

Continued on page 34

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TOOLS AND MATERIALS *continued from page 23*
 times; Zinc White, the oxide of zinc, first introduced toward the end of 1700 when Turner was still a student; and the newest white, which is a mixture of zinc oxide and one of the titanium dioxide types. Some of these newest whites get their names from their chemical composition and can thus be identified. Others put out under trade names, give their chemical composition on their labels. In the last analysis, zinc white is as little affected by atmospheric chemicals as titanium, and such chemicals as might affect it produce new white chemical compounds which do not impair the whiteness of the zinc. The mixture of these two pigments (zinc and titanium) has a two-fold object. Titanium alone does not seem to give a good, tractable paint; zinc white alone does not have the covering qualities, the opaqueness desired. The mixture of both produces a very acceptable paint. Of all three, lead white gives the better paint film and it is our opinion that its sensitiveness to sulphur fumes in the air is very much exaggerated. Have the white passages of the masters before 1700 all blackened? Recall the white robe of one of the Apostles by Dürer or the opaque highlights in any Rubens.

The white pigment mostly used for the cheap whites is lithopone, a double precipitate mixture of zinc sulphide and barium sulphate, discovered in 1880 by the Englishman, Orr. The instability of the zinc sulphide in this pigment under the action of even the weakest acids makes this white decidedly unsafe in mixtures with pigments subject to a sulphur

Continued on page 35

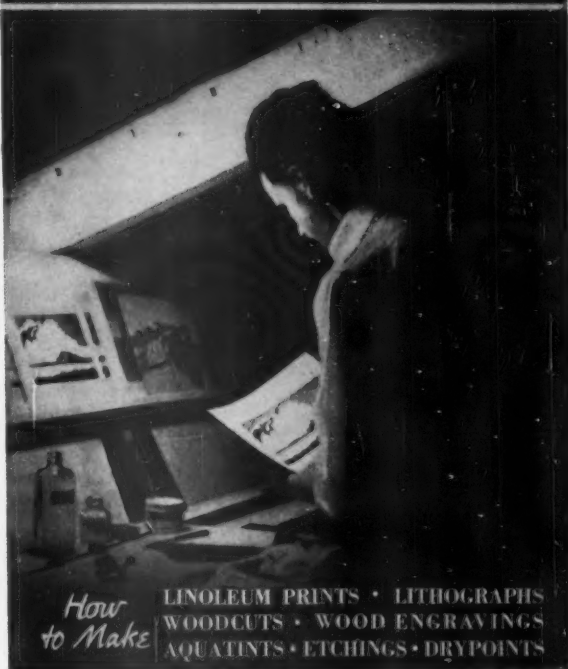
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of the University of New Mexico, paint-
ing murals in the recently constructed
Coronado Library there, under a grant
from the Carnegie Corporation of New
Mexico.

The art department of the University
will take advantage of Mr. Adams' resi-
dence by allowing qualified student art-
ists to work with him as assistants, for
their training in the practical phases of
public art.

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of the campus which is involved in the
execution of this project should be a
most wholesome influence on students,"
Ralph Douglass, head of the University
Department of Art, says.

★ ★ ★

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nounces an interesting innovation: a
class in landscape painting in the pic-
turesque setting of Taxco, Mexico. Rec-
ognizing the splendid opportunity af-
forded by the pictorial material in
colorful Mexico, the Trustees have ap-
pointed Glen Mitchell as instructor of
this class for the coming Summer.

★ ★ ★

BAKER continued from page 32

ports. With Thomas Wolfe I agree that
eating is a profoundly aesthetic expe-
rience, to be anticipated, enjoyed and
"recollected in tranquillity." A Welsh
Rarebit brings me my most divine joy.
Movies run a close second to eating. I
dote on them, and drive many a demon-
iac mile to reach them. As for aversions,
I have but one, and that a ferocious one
—namely, speaking in public under any
circumstances!

Before undertaking any important
work I like to listen to some symphonic
work, preferably by Beethoven or
Sibelius. They do something to me in-
wardly that no other stimulus accom-
plishes. I give comparatively little time
to reading, usually 15 minutes before
sleep. Therefore I choose books whose
worth has been established by time. I
feel the bulk of modern stuff is tripe and
a waste of time. I do however feel it es-
sential to "keep abreast" by the aid of
such publications as "Time," "Fortune,"
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THE JUDGES

The Editors take pleasure in announcing the appointment of the judges in ART INSTRUCTION's Caricature and Cartoon Contest which closes at 5:00 P.M. on June 1st. They are:

William Auerbach-Levy
Stuart Hay
Ernest Hamlin Baker

William Auerbach-Levy is one of the few great contemporary caricaturists in America. He is well known in the art world as a painter and etcher as well as for his caricatures. A seven-page feature article in April 1938 ART INSTRUCTION gives the highlights of his career.

Stuart Hay was presented to our readers in the July 1937 ART INSTRUCTION. As a graphic humorist Hay has no superior. Few artists approach his sure draftsman-ship which underlies all his pictorial hilarity. His amusing drawings are founded on a profound knowledge of human character.

Ernest Hamlin Baker, who appears on the pages of this number, is an artist of great versatility. His caricatures have appeared in THE NEW YORKER and other magazines. His portrait drawings of national figures have decorated the covers of FORTUNE magazine. Baker is an illustrator, advertising artist, and mural painter.

We know that contestants will be happy to learn that their efforts will be judged by such a distinguished jury. The Editors take this opportunity to thank, publicly, these artists for their generous cooperation. The jury will meet at 10:00 A.M., June 2nd. An announcement of the awards will be sent to all contestants as soon as possible. A complete report, with pictures of the prize winners, will appear in the August number of ART INSTRUCTION.

★ ★ ★

TOOLS AND MATERIALS

continued from page 33

reaction. These have already been pointed out. We also called to your attention the reduction and resulting graying of this white in exposure to light. Unfortunately there is no law against mislabeling artists' colors so that lithopone is often labeled and sold as zinc or flake white in the cheap grades. Generally this can easily be detected without chemical analysis by weighing them. If their weight is the same, both tubes contain the same material: lithopone. Because a true flake white (basic lead carbonate) weighs slightly more than a pound; zinc white, less than a pound.

Therefore it remains a personal preference whether lead, zinc, or titanium be used, personal insofar as to the demands of your technic. Zinc white is a thin-bodied white of considerable transparency, short in consistency; flake white is opaque, of stringy pull on the brush, more suitable for thin, careful painting; titanium is more like the zinc in consistency but its opaqueness gives strokes of definiteness and precision. Whatever white you use, let us emphasize that it be a good white.

In the June number, Mr. Martellini continues his discussion of the chemical composition of oil pigments.

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In the above drawing, I tried for a crisp, clean handling, using KOH-I-NOOR Drawing Pencils on plate-finish drawing bristol. The chisel-edge was used throughout, except in the case of the grass; this was toned in with a 2B pencil held at a very slight angle with the paper. I find the chisel-edge, frequently sharpened on a sandpaper pad or fine steel file, is the most satisfactory way to transfer graphite to paper.

The most difficult parts of this drawing, strangely, were the white spaces in the foliage in the lower right hand corner. These white spaces require skill and thought to properly place them. It is the presence of these whites which give professional drawings that enviable sparkle and dash. To bring them out requires, of course, that there be something dark put behind them; and this negative way of drawing a thing is a little trying on the pencil-pusher.

Julian Michele

This is the ninth of a series of drawings by Mr. Julian Michele. Others will follow from time to time.

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